

b.143

BULLETIN OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU **summer** december 05 – february 06

Exhibitions Programme

ANSEL ADAMS: PHOTOGRAPHIC FRONTIERS

Legendary American photographer Ansel Adams' images of the natural world reveal a lifetime devoted to capturing its changing beauty. This exhibition presents a selection of works the artist considered his best.

William A. Sutton and Ravenscar Galleries / until 29 January / admission charges apply / catalogue available

ALCHEMY OF DAILY LIFE

From the National Museum of Contemporary Art in Seoul comes a major exhibition of contemporary Korean art in which ordinary objects are transformed into surprising and often spectacular works.

Touring Exhibition Galleries / until 26 February / catalogue available

SOUTHERN LIGHTS

A remarkable installation by leading photographer Anne Noble explores how the medium of photography shapes our impressions of Antarctica.

Tait Electronics Antarctica Gallery / 10 December – 30 July

KEES BRUIN: ALLUSION & ILLUSION

Kees Bruin's super-realist paintings explore the boundaries between reality and illusion, creating an enigmatic and intriguing world.

Ravenscar Gallery / 10 February – 7 May / exhibition brochure available

THE DEVIL MADE ME DO IT

This first survey of Jason Greig's foreboding, otherworldly landscapes, seascapes and figures reveals a sinister side of the human psyche.

William A. Sutton Gallery / 10 February – 7 May / exhibition brochure available

LONG TERM

THE COLLECTIONS

Divided into Historical, Twentieth Century and Contemporary Collections, this installation displays a rotating selection of treasures from the Gallery's permanent collections.

Collection Galleries / Acoustiguide® and catalogue available

APE TO ZIP

A light-hearted art alphabet adventure bringing together a curious assortment of artworks in an exhibition designed to captivate the young and the young at heart.

Monica Richards Gallery / until 28 May 06

GRAPHICA BRITANNICA

Highlights from the Rex Nan Kivell gift of prints by some of the most highly regarded British printmakers of the early to mid twentieth century.

Burdon Family Gallery / until 28 May 06 / catalogue available

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



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Please note: The opinions put forward in this magazine are not necessarily those of the Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.

Director's Foreword

P. ANTHONY PRESTON



One of the highlights of the Summer programme at the Gallery is the spectacular contemporary Korean exhibition, *Alchemy of Daily Life*. This exciting exhibition has come from the prestigious National Museum of Contemporary Art in Seoul, and we are delighted to be New Zealand's only venue. It is a not-to-be-missed opportunity to see works that will surprise, delight and intrigue by some of Korea's leading artists. In this issue, Curator (Contemporary Art) Felicity Milburn writes on the Korean art scene, and the works in the exhibition.

Also over the Summer months, *Ansel Adams: Photographic Frontiers* is an elegantly installed exhibition of works by one of the world's best-known photographers. Ken Hall, who curated the show, writes about the artist and some of the works in the 'Museum Set' – the photographs selected by Ansel Adams as the best of his career.

We are very grateful to Ansel's daughter, Anne Adams Helms, for the generous loan of her personal 'Museum Set' from her father, and to Dr Michael Adams, her brother, for his Art/Speak piece in this issue of *Bulletin*. Dr Adams spent some of his youth assisting his father in his

photography, and he discusses the life and work of Ansel Adams in excerpts from his 2005 *Carter Group Art Lecture*, delivered at the Gallery on 4 November.

Finally in this issue, Curator (Works on Paper) Peter Vangioni introduces *Southern Lights*, the exhibition of new work by nationally respected photographer Anne Noble.

Our thanks go to Mayor Garry Moore for sharing his favourite work of art from the permanent collections – *Mountain Stream, Otira Gorge* by Petrus van der Velden – and Kees Bruin for sitting for the Artist Profile in this issue.

I would like to take this opportunity to wish our much-appreciated donors, sponsors, Friends and other supporters the best for the festive season, and may it be a happy new year for us all!

My Favourite

MAYOR GARRY MOORE



Garry Moore is Mayor of Christchurch and a keen supporter of the arts in Canterbury.



Mountain Stream, Otira Gorge 1893
Petrus van der Velden. Oil on canvas.
Collection of the Gallery

“This is a beautiful painting that makes our lives richer. It is part of our heritage and I am pleased to know the City has the painting for posterity as part of our splendid Christchurch Art Gallery collection.”

There were any number of great pictures I could have chosen for this article, but in the end I decided on *Mountain Stream, Otira Gorge*, by Petrus van der Velden.

Petrus was an interesting fellow who first trained as a lithographer in his native Holland. By the time he arrived in Christchurch, at the invitation of Gerrit van Asch, Petrus was a full time artist and increasingly turning his attention to landscape painting. He settled in Christchurch and made his first trip to the Otira Gorge in 1891.

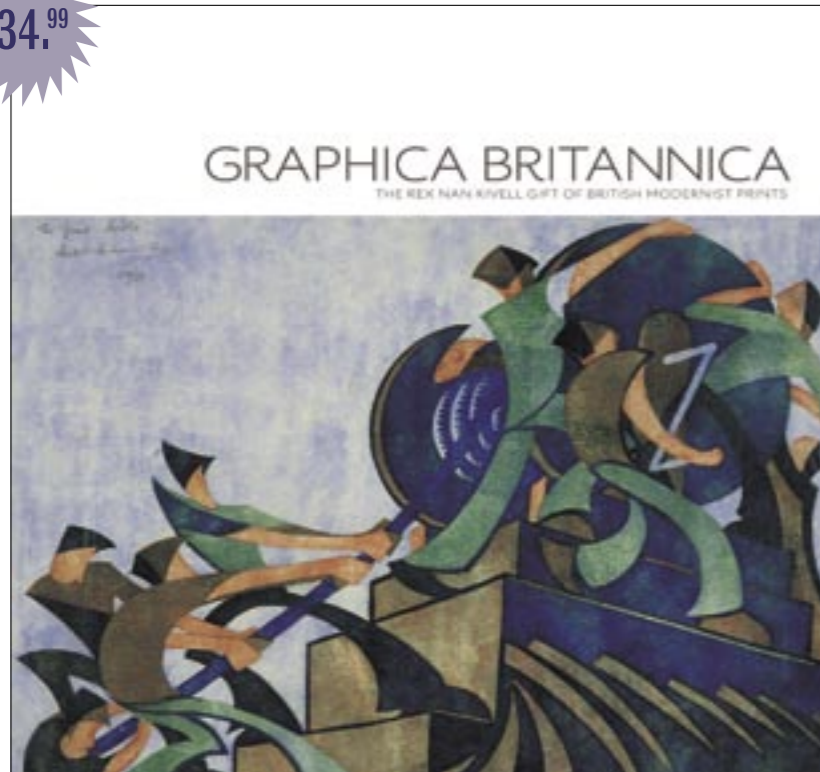
Otira held a fascination for him, and he has left us a wonderful legacy of paintings depicting the wildness of the gorge and the river in its pristine state. His trips to Otira could not have been easy; he would have had to travel over difficult roads as there was no viaduct in those days. Petrus overcame these adversities and discomforts to produce something of beauty, and this should be an inspiration to everyone of us. Best of all, he has left us a wonderful early record of one of our great river gorges.

Mountain Stream, Otira Gorge could be seen as a melancholy and brooding picture – the sky is dark with only a little bit of blue showing, and the cliffs on either side of the gorge dominate the landscape. However, the water is clear and fresh and you can almost hear the sound of it moving and splashing on the rocks and smell the crisp, damp mountain air.

This painting is a powerful statement about what our rivers were like when Europeans first settled here. We need these reminders of the unspoiled nature of the natural environment 150 years ago to give us a yardstick on how we should manage our rivers, and that most precious resource, water, in today's world.

This is a beautiful painting that makes our lives richer. It is part of our heritage and I am pleased to know the City has the painting for posterity as part of our splendid Christchurch Art Gallery collection.

\$34.⁹⁹



GRAPHICA BRITANNICA Book Out Now

From London's celebrated Redfern Gallery, Sir Rex de Charembac Nan Kivell in 1953 packaged a selection of more than one thousand prints by the leading British artists of the day in four separate parcels to the public art galleries of Auckland, Wellington, Christchurch and Dunedin. This was to become one of the most significant offerings to the public print collections of New Zealand. In its heyday, the graphic arts in Britain produced some of the most spectacular prints seen in the twentieth century. The works gifted to Christchurch Art Gallery Te Puna o Waiwhetu represent a selection of the finest examples from 1916 to 1953, produced at the peak of the medium's revival.

This beautifully illustrated publication reflects Nan Kivell's original list, grouping the prints according to technique – wood engravings, colour woodcuts, lithographs and linocuts. Full colour illustrations of key works accompany an essay by Peter Vangioni, with an introduction by Neil Roberts. This book is a celebration of a generous gift that remains a major contribution to our national art heritage, and a snapshot of the most significant period in the history of the print in Britain.

Purchase your copy from the Gallery Shop for just \$34.99. (Friends receive 10% discount.)

See Ansel Adams for FREE

Don't miss two great opportunities to save on tickets to the popular exhibition **Ansel Adams: Photographic Frontiers!** Keep your eye out for coupons in *The Press* over December and January and you could see the exhibition for free on Wednesday, 11 January, or take part in the two-for-one offer throughout December. Details and coupons for both offers can be found in *The Press*.

The Press is the Season of Photography Media Partner.

SEASON OF PHOTOGRAPHY

Pacific Arts Festival



The Gallery is pleased to be part of the sixth Ono-Pacific Arts Festival, which returns to Christchurch on 1-4 February. Take part in a vibrant programme of events, including a special guided tour of the Gallery's Pacific works with Felicity Milburn, Curator of Contemporary Art, and Art Bites on Arone Meeks's *Celebration* and Ani O'Neill's *5 Little Piggies* (see the Recent Acquisitions pages for more information on this work). See the Coming Events pages for dates and times.

Held at various Christchurch venues, the festival is a celebration of contemporary and traditional Pacific art, music, dance and film, and showcases some of New Zealand's most exciting Pacific talents. Hosted by Christchurch drama and music group Pacific Underground, which helped launch such talents as hip hop artist Scribe and Oscar Kightley of Bro Town fame, the festival is also sponsored by the Christchurch City Council.

Best Design Awards 2005

Once again, *Bulletin* wins an award! At the 2005 Designers Institute of New Zealand BEST Design Awards in September, the Summer issue of *b.139* won the Editorial & Books category. Designed by Stephen McCarthy and Jeff Docherty at Strategy Advertising & Design, it was up against, among others, *Dish* magazine, *Handboek: Ans Westra*, and *Whitecliffe Neochroma* magazine.



Reasons for Voyaging Full Moon Cycles

Stroll through the Gallery's Sculpture Forecourt this summer and watch the stately, curved vanes of *Reasons for Voyaging* by local artist Graham Bennett rotate to celebrate each new moon.

The sculpture forms a welcoming pathway to the Gallery. On top of seven steel poles inset with panels of ancient totara wood, large steel vanes echo the forms of Polynesian canoes and reference ancient navigation systems. These vanes are programmed to rotate to a new position at each new moon.

Rotations occur at 12 noon on 16 December, 14 January and 13 February.

School Holiday Programme

The latest Holiday Quiz for the Christmas school holidays is **Line Dance**, with new drawing activities for children. This fun Quiz introduces children to the many skills associated with making and looking at art. Ideal for family groups and children aged 4-11 years, the Quiz is available daily from 9-29 January, 10 am - 4 pm. The Quiz is free, and can be picked up at the Information Desk.

Christmas Day

Please note, the Gallery will be closed on Sunday, 25 December.



Reasons for Voyaging 2003 Graham Bennett. Stainless steel and totara wood. Collection of the Gallery, purchased in 2003 with the assistance of Cameron and Rosemary Greenwood, Sir Miles Warren and Art in Public Places funds

www.christchurchartgallery.org.nz

Register online to receive a monthly e-newsletter with information on current exhibitions and events at the Gallery.

Contemporary Korean artists make the everyday extraordinary

From the **NATIONAL MUSEUM** of **CONTEMPORARY ART** in Seoul comes a spectacular and captivating exhibition exploring an important aspect of **CONTEMPORARY KOREAN ART** – the relationship between art and daily life.

A.P.T. (detail) 2000 Jay-hong Kwon. Miniature models, found objects

(Alchemy of Daily Life)

일상의 연금술





Above: *Flying* 2004 Yun-mo Ahn.
Mini-cars, light, mixed media
Below: *Sailor* 2004 Dong-wook Lee.
Mixed media



South Korea is fast developing a reputation as a nation to watch in the international contemporary art scene, as shown by the growing profile of Korean-born artists such as Soo-ja Kim, Do-ho Suh and Lee Bul, and the evolution of significant events like the Busan and Gwangju Biennales (next scheduled for 2006). Against the backdrop of a transition from an industrial to an information economy, Korean artists have renovated traditional art practices in exciting ways, embracing new materials and technologies and finding fresh ways to communicate with their audiences.

Showing exclusively at the Gallery from November this year, Christchurch audiences will have a rare opportunity to experience the works of twenty-one Korean artists in the exhibition *Alchemy of Daily Life*. Predominately sculptural, this major exhibition focuses on artists who use ordinary and often mass-produced materials to create spectacular and imaginative works of art. It is toured as a partnership project between the Gallery and the prestigious National Museum of Contemporary Art (NMCA) in Seoul, first established in 1969 to nurture and disseminate contemporary Korean and international art.

Works in the exhibition range in scale from the tiny, grotesque figures that burst out of tins and cans in Dong-wook Lee's convincingly modelled sculptures, to Sung-mook Cho's extraordinary installation *Communication*, in which the artist has constructed a life-size hotel room covered entirely with noodles.

The exhibition was developed by NMCAs Assistant Curator Kyung-woon Kim, who was interested

in how both emerging and senior Korean artists were transforming found, everyday materials into captivating sculptures and installations, using the past histories of these objects to construct new meanings. He sees this phenomenon as part of a continuum in Korean art, which draws on both traditional art practices and the revolutionary works developed by European artists such as Pablo Picasso and Marcel Duchamp, whose creative legacies influenced many Korean artists from the 1960s onwards.

South Korea's rapid economic development during the 1960s and 1970s resulted in major changes in the field of contemporary art, especially sculpture, as the nation's artists increasingly engaged with international modern art movements such as abstraction and conceptualism. The Korean Avant-Garde Association, a pioneering experimental art group, was formed in 1969. The 1980s saw an increase in realist sculptural activity as artists sought to find new ways to engage with their viewers.

Korean artists have renovated traditional art practices, finding fresh ways to communicate with their audiences.



Lovers Under the Moon 2003
Gye-hoon Park. Bicycles, test tubes,
wooden chopsticks, rubber corks

Many also embraced new technologies, influenced by the example of Nam-june Paik (b.1932), the South Korean video artist, performance artist, musician, sculptor, film maker, writer and teacher. Famous for incorporating miniature television screens into landscapes, musical instruments and even lingerie (such as his 'TV Bra' of 1969), Paik is generally regarded as the first artist to have truly commanded video as artistic media.

Prior to 1990, the South Korean art scene was dominated by government-run museums, privately funded galleries and commercial spaces, few of which were able to

In several cases, the materials used in *Alchemy of Daily Life* relate specifically to Korea's new identity as a dynamic, globalised society characterised by frenetic development and mass consumerism. Cheap, gaudy baskets, refillable plastic bottles and industrial Velcro (a mainstay of the country's footwear and clothing industries) are just a few of the objects that have been transformed into remarkable, witty and often strangely beautiful sculptures. Other works reveal a preoccupation with more universal concerns and experiences, like the contemporary fascination with computer gaming and virtual reality that inspired Jay-hong Kwon's grim *A.P.T.* His wall-mounted frieze resembles a ultra-violent video game, in which beatings, abductions and a variety of surreal and sinister spectacles take place in an urban apartment building. Recent developments in the genetic sciences form the basis for Gye-hoon Park's *Lovers Under the Moon*, in which two bicycles, studded with glass test tubes, are locked together in a precarious embrace. Each test tube encloses a pair of disposable chopsticks, carefully trimmed to emphasise their resemblance to bean sprouts, symbolising the current proliferation of artificial reproduction technologies.

Right: Aewwan #1019 2004. Jin Ham.
C-print photograph of an installation
made of polymer clay, instant noodles
and mixed media

offer younger artists exhibition opportunities. The economic recession the country faced in the late 1990s threw many dealer galleries into crisis, increasing the need for more experimental spaces.

This led to the rapid proliferation of independent, alternative art spaces in South Korea, some of which are privately funded, such as the Saamziespace in Seoul, which is financed by one of Korea's leading fashion companies. Increasingly, Korean artists have been included in international group exhibitions and their works illustrated and discussed in contemporary art magazines distributed worldwide.

Although the use of everyday and mass-produced materials can be found in the work of artists worldwide, including in New Zealand, many of the works selected for this exhibition offer viewers unusual insights into aspects of South Korean culture. For example, the brightly coloured lights in Du-su Choi's *An Enchanting Breeze*

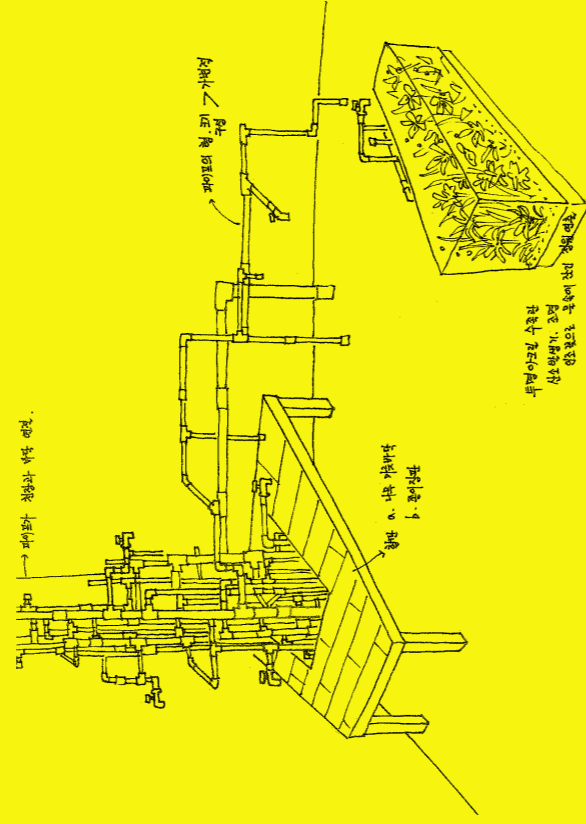
may appeal as magical flights of fancy, but they have their origins in the barbershop poles that mark the entrances to massage parlours in Seoul's bustling streets. Kyung-yeun Chung's wall of white cotton gloves with dyed fingertips form rhythmic patterns that Korean commentators have likened to traditional roof tile arrangements or Buddhist prayers of deliverance. In contrast, the artificial puddings on gilded plates found in Korean 'room saloons' (drinking houses where men are entertained by young women) are the subject of So-young Jeong's sculptures. Her version of these sumptuous 'desserts', made from imitation jewellery, are her response to a contemporary society she sees as being filled with "fake objects and fictitious desires".



일상의 연금술

Opposite page: *An Iron in the Form of a Radio, a Kettle in the Form of an Iron and a Radio in the Form of a Kettle* 2002 Beom Kim, Mixed media

Below: Drawing for *Trivial Young Art* 2004 Si-ha Kim



Waterpipes that are usually hidden behind concrete walls are used as a metaphor for the potential stored in the imaginations of young Korean artists.

Two of the artists involved in *Alchemy of Daily Life* were also chosen to represent their country at this year's Venice Biennale, the world's oldest and most well-known contemporary art festival. Beom Kim's playful construction *An Iron in the Form of a Radio, a Kettle in the Form of an Iron and a Radio in the Form of a Kettle*, will be specially flown from Venice to Christchurch, while Jin Ham, whose tiny humanoid figurines under overturned glasses captivated Venetian audiences, has contributed two large C-type photographs. Each of these presents an image of one of Ham's strange miniature universes, constructed from an array of unexpected materials, including polymer clay, instant noodles and even the artist's bellybutton.

Due to the complex and site-specific nature of many of the installations, and through the generous support of the exhibition's principle sponsor, the Korea Foundation, eight of the participating artists will be travelling to Christchurch to help install their works. Amongst these is Si-ha Kim, whose *Trivial Young Art* sculpture will grow up like a strange metal plant in the foyer outside the main gallery space. Constructed from metal pipes, this simple but eye-catching work provides a fitting starting point for the rest of the exhibition, since Kim uses the waterpipes that are usually hidden behind concrete walls as a metaphor for the potential energy stored in the imaginations of young – or young at heart – Korean artists.

FELICITY MILBURN

Felicity Milburn is Curator (Contemporary Art) at the Gallery.

Alchemy of Daily Life is in the Touring Exhibition Galleries until 26 February. The exhibition is developed by the National Museum of Contemporary Art, Korea, in association with Christchurch Art Gallery. Supported by the Korea Foundation and the Asia New Zealand Foundation.

Related Events

Chihwasoon

4 January, 6.00 pm

This brilliant portrayal of the life, work and times of famous Korean artist Seung-eop Jang was an award-winner at the 2002 Cannes Film Festival, and is the work of celebrated Korean filmmaker Kwon-taek Im. Venue: Philip Carter Family Auditorium.

Buk Sogo

11 January, 6.00 pm

A Korean family group performs traditional Korean drum music. Venue: Foyer.

Kal Chum Korean Sword Dance

18 January, 6.00 pm

A stunning performance of a traditional Korean sword dance. Venue: Foyer.

Korean Buddhist Tea Ceremony

1 February, 6.00 pm

Join Korean monks as they demonstrate traditional tea ceremonies. Venue: Foyer.

Taekwondo demonstration

8 February, 6.00 pm

A group martial art demonstration led by a Master, including a breaking up demonstration. Venue: Sculpture Garden / Foyer.

Korean Traditional Dance

15 February, 6.00 pm

The pupils of Merrin School perform a traditional Korean dance. Venue: Foyer.

Samulhori Percussion Band

22 February, 6.00 pm

A Samulhori traditional Korean percussion band presents the famous strong beat associated with traditional Korean music. Venue: Foyer.



All images reproduced courtesy of the National Museum of Contemporary Art, Korea

일상의 연금술



Kees Bruin

Christchurch artist Kees Bruin's paintings have the sharp focus and blemish-free surfaces of a colour photograph. Working in a photo realist style, or 'visionary super-realist' as he prefers to call it, Bruin uses a camera and colour photographs as a starting point for preparing his imagery. He reinterprets these images, often combining them with memories and studies from life. Each work is a carefully organised composite imbued with symbolism – a construct of ideas, figures and images of the artist's own invention.

Kees Bruin: Allusion & Illusion is in the Ravenscar Gallery from 10 February.

Photograph: Guy Pask

Ansel Adams 1965 Al Weber.
Silver gelatin photograph, Anne Adams
Helms Collection, © Al Weber



Ansel Adams: Photographic Frontiers

THE EXTRAORDINARY VISION
OF AN AMERICAN LEGEND

Opposite page: *Clearing Winter Storm*,
Yosemite National Park, California 1944



Moon and Half Dome, Yosemite Valley,
California 1960

To be surrounded by Ansel Adams' photographs is strangely unsettling. These are perfect things, and this is photography at its absolute peak; the prints are luminous, generous in scale and commanding. Yet we are now unaccustomed to viewing anything much in black and white, and here the world is reduced to startling monochrome. Once the eye accepts this fact, the images become completely compelling, and promise to stay in the mind. Their remarkable clarity urges the viewer to look closer, then closer again. Everything it is hoped will be there is present – with no disappointment.

Clearing Winter Storm, Yosemite National Park, California – an Adams icon – is case in point. Nature here is at an epic scale, with an endless, stretching forest enclosed by towering granite slabs, wrapped in swirling greys and blacks. Pockets of light break the scene, while in the distance, a waterfall cuts a blazing line. Redolent of nineteenth century Romanticism, and the writings of Emerson and Thoreau, this is an untouched world – Creation after the third day, with the Maker's voice still echoing between mountains swathed in cloud. "Let there be... (Let there be-eee-eee...)." Here, though, Adams is master of light, the photograph his flawless creation. This work alone would seem sufficient to justify Adams' monolithic reputation.

The knowledge that Ansel Adams imagined or 'visualised' this image well in advance, until sky and weather conditions were exactly right, doesn't

detract. None of its power is removed, either, by discovering in one of Adams' many well-known technical publications, a copy of the handwritten chart he used to guide him in printing the work. Darkroom enlarger settings and exposures are noted, with twelve discrete actions: first an overall exposure, requiring two seconds less over here and over here ('dodging' with a suspended cardboard disc on a constantly moving wire); three seconds more over here ('burning in' through a hole in card); four here; ten more on the top third; another ten in the centre; etc. A favourite Adams saying was, 'The negative is the score. The print is the performance.' You can almost see the performer in action through this chart, as he manipulates light on photographic paper, and with the score done, completes the task by developing, fixing, rinsing and hanging the print to dry.

While this is demystifying it is also enlightening, and hints at the degree of control required for every single image. It is impressive to picture Adams, when in his late seventies, taking on the personal task of printing multiple editions of his photographs – to be known as *The Museum Set* – to make possible exhibitions such as *Photographic Frontiers*. With the intention that his work should continue to speak to and be seen by others, he selected for this (from thousands of images) the seventy-five he considered to be his best.





Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona 1937

“If something moves me, I do not question what it is or why; I am content to be moved. If I am sufficiently moved and it has aesthetic potential, I will make a picture.” Ansel Adams, 1984

One of the most interesting and enigmatic works in the selection – another image with iconic connections – is *Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona*. Not best known for his portraiture, Ansel Adams was to photograph the leading American modernist painter O'Keeffe (his legendary equal) many times, over many decades. Adams first met O'Keeffe in 1927, on his first visit to the American Southwest desert regions. In 1937 he was invited to her home and studio at Ghost Ranch, Abiquiu, to join friends on a camping excursion through New Mexico, Arizona and Colorado. Orville Cox, a wrangler at Ghost Ranch, held extensive knowledge on the indigenous cultures and archaeology of the region, and was their guide. At Canyon de Chelly National Monument (the setting for Adams' well-known later image of ancient Anasazi ruins), O'Keeffe and Cox stood at a cliff-top vantage point to watch a distant line of Navaho on horseback, singing as they rode. As his companions bantered lightly, Adams swung his hand-held 35 mm camera around to capture a spontaneous moment that has often been misconstrued (Cox's wife is said to have taken exception to O'Keeffe's seemingly flirtatious glance, and torn his copy in half).

Adams' meteoric rise in reputation began in the 1930s (in the period immediately prior to his making the O'Keeffe/Cox double portrait), when his work was recognised as being both unique and uniquely American. Committed to creating impeccably sharp prints with a full, satisfying tonal range, Adams placed his extraordinary technical skill in service of a strong aesthetic vision. Being an active, vocal environmentalist as well as one of the world's great names in photography, Ansel Adams through these means was empowered to express a lifetime of wonder at the beauty and complexity of the natural world.

KEN HALL
Ken Hall is Curatorial Assistant
(Historical Art) at the Gallery.



White House Ruin, Canyon de Chelly National Monument, Arizona 1942



Leaves, Mount Rainier National Park, Washington c. 1942

Unless otherwise stated, all images are by Ansel Adams, silver gelatin photograph, Museum Set Edition, Anne Adams Helms Collection, © Trustees of the Ansel Adams Publishing Rights Trust

Ansel Adams: Photographic Frontiers is in the William A. Sutton and Ravenscar Galleries until 29 January. The exhibition is supported by The Tasman Charitable Trust, Strategy Advertising & Design, The Press (Season of Photography Media Partner), Aalto Colour™ and Untouched World™. Admission charges apply.

SEASON OF PHOTOGRAPHY

The Gallery's **Season of Photography** celebrates two of the greatest twentieth century photographers. **Ansel Adams: Photographic Frontiers** is followed by the exclusive exhibition **Cecil Beaton: Portraits**.

Cecil Beaton was one of the most distinguished portrait photographers of last century, renowned for his images of elegance, style and glamour. His portraits from the worlds of fashion, art and celebrity include Greta Garbo, Coco Chanel, Audrey Hepburn, Marilyn Monroe, Marlon Brando, David Hockney, Twiggy and Andy Warhol.

Opens 27 May 2006
Admission charges apply
Organised by National Portrait Gallery, London

Related Events

Masters of Photography
11 January, 6.00 pm
Insightful interviews with Ansel Adams and other international photographers including Bill Brandt, Jacques Henri Lartigue and Andreas Feininger discussing their lives.
Venue: Philip Carter Family Auditorium.

Floortalks
15 January, 1.00 pm, and
18 January, 6.00 pm
Special guided tour with award-winning photographer Murray Hedwig. Please meet in exhibition space, admission charges apply.
Venue: William A. Sutton Gallery.

Tripod Tips For Photographers
25 January, 6.00 pm
Professional photographer Andris Apse who, like Ansel Adams, uses a large format camera, discusses his photographic techniques.
Venue: Philip Carter Family Auditorium.

My Father's Camera

The Legacy of Ansel Adams by Dr Michael Adams

Dr Michael Adams spent some of his youth assisting his father, legendary American photographer Ansel Adams. Here, he discusses the life and work of his father in excerpts from the 2005 Carter Group Art Lecture, held at the Gallery on 4 November.



Ansel Adams was a genius and a gifted artist. He respected nature and people, was interested in the natural scene, had a profound sense of place, and believed in photography as art. A deeply patriotic American, he had an aliveness in the wonder and responsibilities of life and was active as a citizen. His images of nature engage us emotionally, and for a time his vision clarified national values of an untrammelled environment.

Born in San Francisco in 1902 and raised by elderly parents among the sand dunes overlooking the Golden Gate, Ansel was a hyperactive child who experienced great difficulties in school. He was tutored in French, Greek and mathematics, graduating in the eighth grade at Mrs. Kate Wilkins Grammar School, thus ending his formal education. He later received Honorary Doctorates of Fine Arts from the Universities of California, Berkeley, Harvard, Massachusetts and Arizona, as well as Mills College, and Occidental College.

In 1915 Ansel began the study of the piano. He was fortunate in having a very talented close neighbour as a piano teacher; later teachers formed his style and technique. Ansel continued to play the piano until about 1931, with the idea that this would be his lifelong career.

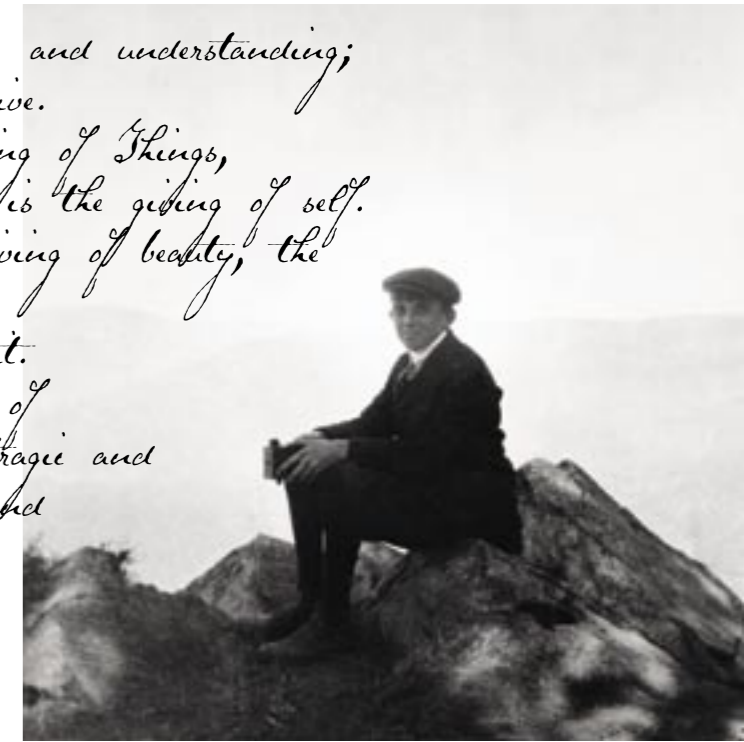
However, in 1916 Ansel's Aunt Mary gave him her copy of *In the Heart of the Sierras* by J. M. Hutchings, published in 1886. This piqued his interest in Yosemite, and he convinced the family to vacation that year in Yosemite Valley. That experience led to a lifelong interest in Yosemite and the Sierra Nevada. He was given his first camera, a Kodak Box Brownie No. 2, and his photographic instincts were stimulated.

Ansel returned to Yosemite and the High Sierra every year for the rest of his life. In 1919 he and Francis 'Uncle Frank' Holman, a retired mining engineer and amateur ornithologist, began a friendship lasting many years with numerous outings into the high country of Yosemite. Ansel applied to the Sierra Club and was accepted for a summer job as Custodian of the Le Conte Memorial Lodge, a position he held for four summers. On one summer trip with Uncle Frank, Ansel needed a donkey. A telegram was sent to his father:

Can buy burro for twenty including outfit.
Can sell at end of season for ten.
Fine investment and useful.
Wire immediately as offer is for today only.

Art is both love and friendship, and understanding;
the desire to give.
It is not charity, which is the giving of things,
it is more than kindness which is the giving of self.
It is both the taking and giving of beauty, the
turning out to the light the inner
folds of the awareness of the spirit.
It is the recreation on another plane of
the realities of the world; the tragic and
wonderful realities of earth and men, and
of all the inter-relations of these.

Ansel Adams in a letter to Cedric Wright, 1937



In 1921 Ansel was introduced to Harry Best, a landscape painter in Yosemite Valley, and his daughter Virginia – as well as the piano in the Best household. Ansel developed a relationship with Virginia, eventually marrying her in January 1928. He wrote to her in 1923:

I am now doing a little [piano] teaching - most excellent for me, as it will help my getting established ... I will continue my photographic work as a means of incidental income until I find my music is filling my time; thereafter the photography will become a hobby only. I cannot let anything interfere with my music, which is my life work.

Ansel Adams with Box Brownie, Yosemite 1916



Tony Luhan, Taos Pueblo 1929 Ansel Adams

That same year, Ansel's good friend Cedric Wright introduced him to Edward Carpenter's 1883 publication *Towards Democracy*. Carpenter's ideas on social reform (sparked by conditions of the British Industrial Revolution) included the re-establishment of the physical and spiritual links that had once existed between nature and society. He advocated small communities of limited wants that would demonstrate the benefits of the 'simple life'. Of that, Ansel wrote to Virginia:

The Carpenter book has established a real religion within me. I think it the grandest thing written. I cannot tell you of the great joy and peace it has given me. It is so broad, so inclusive, so reasonable, so lofty, and so magnificently written: It is all straightforward.

In 1927, Ansel, Virginia, Cedric and several others made the climb to the Diving Board on the shoulder of Half Dome. It was during this trip Ansel took the iconic image of *Monolith, The Face of Half Dome* – he felt he had accomplished something new in this photograph:

[I] did not realize its significance until I developed the plate that evening. Had I achieved my first true visualization? I had been able to realize a desired image: not the way the subject appeared in reality but how it felt to me and how it must appear in the finished print.

'Visualisation' was what he came to call his ability to predetermine an image's final appearance as it was being taken. He later wrote in a letter to Virginia:

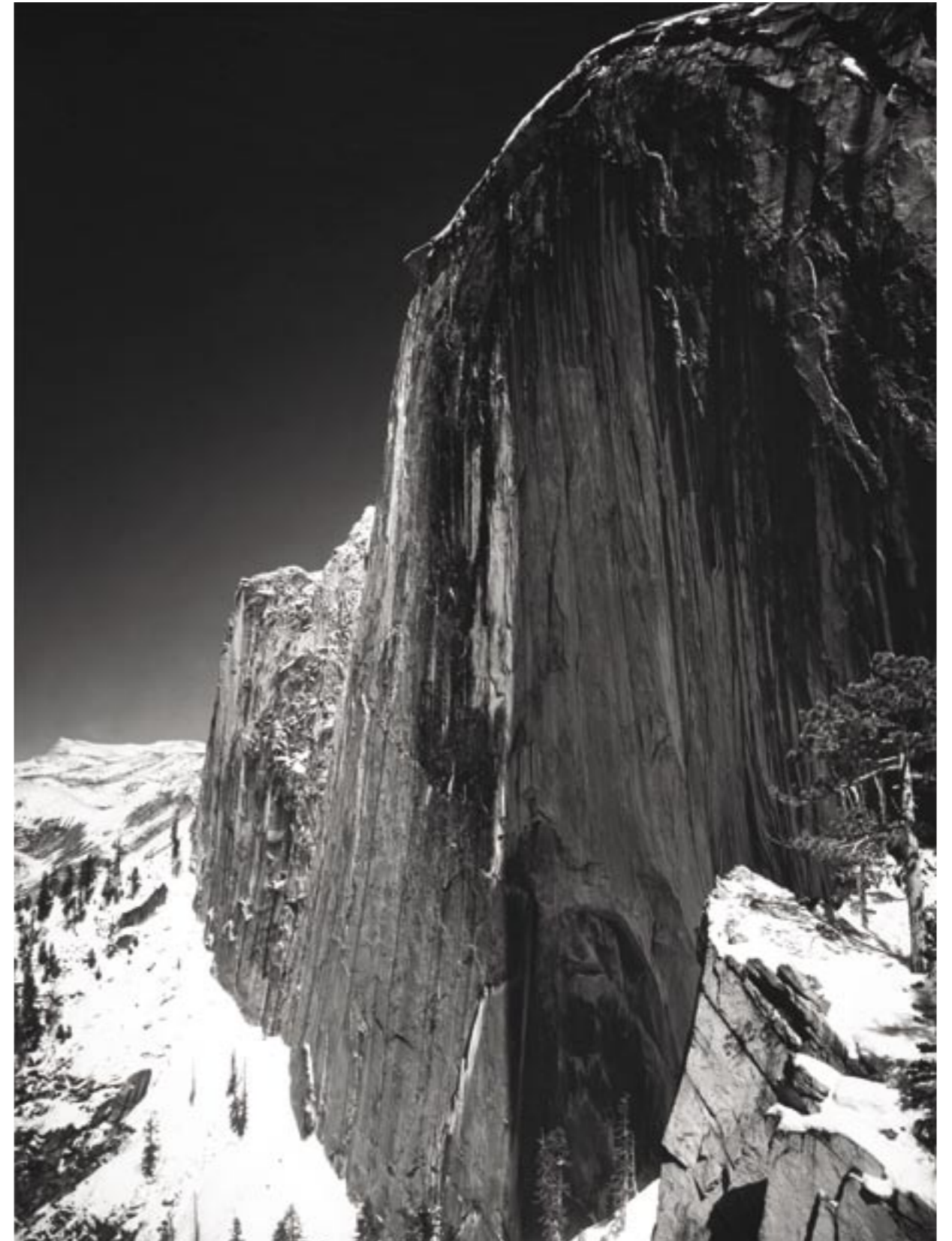
My photographs have now reached a stage when they are worthy of the world's critical examination. I have suddenly come upon a new style, which I believe will place my work equal to anything of its kind.

The Southwest

In 1927, Ansel was introduced to the American Southwest by his good friend Albert Bender. They drove to Santa Fe, New Mexico, where Ansel met author Mary Austin and poet Witter Bynner. On later trips he met Mabel Dodge Luhan, Tony Luhan, Georgia O'Keeffe, John Marin, Paul Strand and D. H. Lawrence. In 1937 Ansel again travelled to New Mexico on a photographic trip with Georgia O'Keeffe, Orville Cox, David McAlpin and Godfrey Rockefeller to Canyon de Chelly and through Indian Country. He later invited this group to Yosemite for a pack-trip in 1938.

Also in 1937, Ansel published a large-format book, *Sierra Nevada, the John Muir Trail*. A copy was given to Secretary of the Interior, Harold Ickes, who in turn gave it to President Franklin D. Roosevelt. Ansel lobbied Congress with his pictures of the High Sierra and in 1940, President Roosevelt signed the Kings Canyon National Park Bill into law.

In 1940, Ansel was asked by David McAlpin to be Vice-Chairman and special advisor in launching the Photography Department of the Museum of Modern Art (MoMA) in New York City. This was the first photographic department in any museum. That same year, he instituted the first photographic workshop in Yosemite with Edward Weston.



Monolith, the Face of Half Dome, Yosemite National Park, California 1927 Ansel Adams



Mount Williamson, The Sierra Nevada, from Manzanar, California 1945 Ansel Adams



Moonrise, Hernandez, New Mexico 1941 Ansel Adams

In 1941, I joined Ansel and Cedric on a trip to the Southwest. The image of *Moonrise, Hernandez* was taken on the spur of the moment as we were returning to Santa Fe from the Chama Valley. Ansel saw the picture he wanted, pulled the car to the side of the road and rushed to get his camera and tripod set up. He couldn't find his exposure meter, but knew that the illumination of the moon was 250 foot candles; from this he derived the exposure. Before he had time to take a second photograph, the sun was off the crosses in the foreground. *Moonrise, Hernandez* in later years raised all the prices of the photographic art market, especially after Ansel's business manager, in attempting to get Ansel's life organised, cut off all print orders as of 31 December 1975. An original print in pristine or fine condition might sell from \$40,000 to \$350,000 today, depending upon connoisseurship, provenance and uniqueness – and demand.

Manzanar

In 1943, Ansel was invited to the Manzanar Relocation Centre near Lone Pine, east of the Sierras, to photograph the loyal Japanese-American citizens removed from the West Coast where they were incarcerated, pending their relocation throughout the country. In a letter to Nancy Newhall, Ansel wrote:

The object of the pictures is to clarify the distinction of the loyal citizens of Japanese ancestry, and the dis-loyal Japanese citizens and aliens. There is great opposition out here to all Japanese, citizens or not, loyal or otherwise, chiefly coming from reactionary groups with racial phobias and commercial interests ... and the emphasis on the Constitutional rights of loyal minorities placed thereon to support one of the things for which this war is all about. In effect these pictures imply a test of true Americanism, and suggest an approach to treatments of other minority groups. I may be wrong, but I feel I have material of tremendous value.

In 1980, Ansel was awarded the Presidential Medal of Freedom. The citation reads, "At one with the power of the American Landscape, and renowned for the patient skill and timeless beauty of his work, photographer Ansel Adams has been visionary in his efforts to preserve this country's wild and scenic areas, both on film and on Earth. Drawn to the beauty of nature's monuments, he is regarded by environmentalists as a monument himself, and by photographers as a national institution. It is through his foresight and fortitude that so much of America has been saved for future Americans."

MICHAEL ADAMS, M.D.

Dr Michael Adams attended Stanford University and graduated from Fresno State University. He received his M.D. from Washington University in St Louis. He had a distinguished career in the military as a fighter pilot and later as an eminent physician, and is an accomplished speaker who has lectured all over the world about his experiences of working with his father.

The Carter Group Art Lecture 2005 was supported by The Carter Group Ltd and the Embassy of the United States of America.

For excerpts from letters see *Ansel Adams: Letters 1916-1984*, Mary Street Alinder and Andrea G. Stillman, Little, Brown and Company, Boston, 1988.

All images © Trustees of the Ansel Adams Publishing Rights Trust

Southern Lights

Anne Noble is one of New Zealand's most significant photographers. Her new installation Southern Lights examines the ways in which the medium of photography contributes to the commercialisation of Antarctica.

Southern Lights: Antarctica (in a discovery centre)
2005 Anne Noble. Photograph



ANNE NOBLE

Anne Noble has visited Antarctica on two occasions, experiencing two quite different encounters of the continent. In her first visit to McMurdo Sound as an Antarctic Arts Fellow in 2002, she worked alongside scientists to produce the *William's Field* series of photographs examining the visual experience of white-out – when white foregrounds and backgrounds merge and generate a sense of disorientation in space. She approached this body of work as an exercise in observing and photographing the point at which human perception and cognition founder, treating her camera as a simple mechanical instrument aligned to the systematic devices of science. The images of whiteness are a series of samples, blank but descriptive, depicting Antarctica through the detailed observation of light on white. Noble's most recent visit to Antarctica was in early 2005 as a passenger on a tourist cruise ship from Argentina. Although markedly different to her first expedition, both trips allowed her to focus on how an idea of place can be constructed through photographic images.

Most of us will never be afforded the opportunity to travel to Antarctica, and much of what we know of the continent is learned through images. It was while waiting for a delayed Hercules flight to take her to Scott Base in 2002 that Noble first visited the Antarctic Centre in Christchurch and began recording images of Antarctica as it is presented to the rest of the world. She has since visited Antarctic centres around the world, recording and collecting images and maps of the continent – the records of human activities, the continent studied, measured and recorded – to work with later as illuminations.

The works in *Southern Lights* disrupt our perceptions of Antarctica, examining how we come to know and understand a place through visual images. The exhibition presents Noble's photographs of maps as an installation of light-boxes – beautiful glowing surfaces that reveal the complexity of information contained in the images, challenging our understanding of Antarctica and our relationship to it.

Expanding on the idea that photography is complicit in the evolution of an Antarctic economy, Noble has taken the images of maps and created a series of commercially packaged and branded Antarctic products.

The *Southern Lights Antarctic Art Collectables* include cookie cutters and jigsaw puzzles, exhibited at Jonathan Smart Gallery in an extension of *Southern Lights*. In using these ironic forms, Noble engages her audience in both constructing and consuming the image of Antarctica. A rack of postcards showing a series of 'tourist' images of Antarctica are presented as trophies recording and confirming our experience of visiting certain locations. Some of these items are available to purchase at the Gallery Shop.

Noble has successfully brought together a range of mediums in *Southern Lights* that examines how Antarctica is portrayed and displayed throughout the world, as well as the expansion of Antarctica as a commercial product – a product that has seen substantial growth and development in recent years.

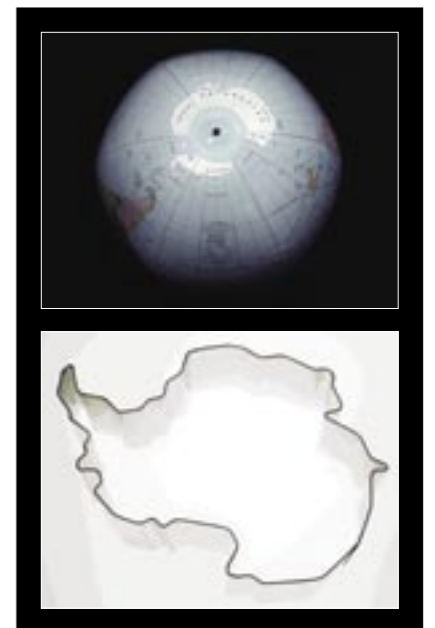
PETER VANGIONI

Peter Vangioni is Curator (Works on Paper) at the Gallery.

Southern Lights is in the Tait Electronics Antarctica Gallery from 10 December to 30 July.

Top: Southern Lights: Antarctica (on a plastic ball)
2005 Anne Noble. Photograph

Bottom: Cookie Cutter (Southern Lights Antarctic Art Collectables) 2005 Anne Noble. Photograph



5 Little Piggies

Ani O'Neill

*This little piggy went to market,
This little piggy stayed home,
This little piggy had roast beef,
This little piggy had none,
And this little piggy
Cried 'wee-wee-wee!'
All the way home.*

Five characters familiar to children and parents the world over through a much-loved nursery rhyme have taken up residence in the Gallery's permanent collections following the acquisition of Ani O'Neill's *5 Little Piggies*. Made in Rarotonga in 2004, O'Neill's charismatic porkers continue her ongoing interest in the playful subversion of traditional expectations about 'proper' art subjects and materials. Each has been lovingly crocheted from materials that are appropriate to its place in the traditional rhyme and which also relate to social and environmental issues currently facing the islands. Although pigs have traditionally been prized as a food source and a symbol of wealth in Cook Island society, they have also caused their share of problems, as their waste increasingly contaminates the once-pure lagoon waters.

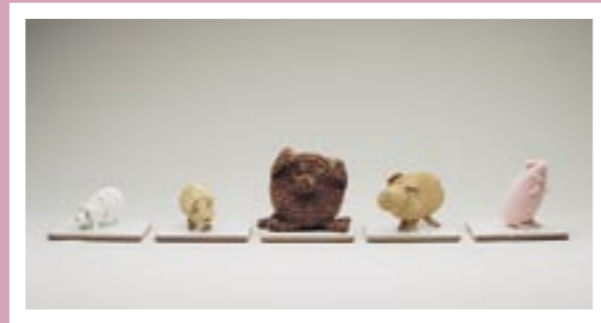
Reflecting other environmental concerns, the market-going piggy is made from a discarded plastic shopping bag, while the one who stayed home is attired in kiri'au, a natural fibre made from aute, or hibiscus bark. Instead of the roast beef indicated in the original rhyme, O'Neill has literally stuffed the plumpest of her pigs with Pacific Brand corned beef. First introduced by Europeans, corned beef quickly became part of the staple diet in many Pacific cultures, resulting in the decline of fishing, cultivation and indigenous cooking skills.

Ani O'Neill was born in Auckland in 1971 and learned traditional Cook Island art forms such as tivaevae and lei-making from her grandmother and aunties. Since graduating from the University of Auckland in 1992, she has exhibited extensively in New Zealand and Australia, and her work has also been included in significant exhibitions in the United States and the Pacific.

FELICITY MILBURN

Felicity Milburn is Curator (Contemporary Art) at the Gallery.

5 Little Piggies is on display upstairs in the Contemporary Collections.



5 Little Piggies 2004 Ani O'Neill. Mixed media. Collection of the Gallery, purchased 2005

Gretchen Albrecht
Pounamu II 2002
Lithograph
Purchased, 2005

Ria Bancroft
River Life 1977
Linocut
Gifted to the Gallery by Brian McKeown, 2005

Leo Bensemann
The Rime of the Ancient Mariner c. 1952
Ink drawing
Purchased, 2005

Barry Cleavin
A Dark Glass for Andreas Reischek 1995
Etching, roulette and aquatint
Purchased, 2005

Tony de Lautour
Untitled 2004
Lithograph
Purchased, 2005

John Gibb
Flood in the Otira Gorge 1895
Oil on canvas
Betsy Oamara Pearce Bequest

Malcolm Harrison
A Builder's Pencil Undated
Embroidery on linen
Purchased, 2005

Tim Main
Composition with Grasses 2005
Carved and constructed wood
Purchased, 2005

David Murray
Sutton's Territory 2005
Lead crystal, cast glass
Purchased, 2005

Ani O'Neill
5 Little Piggies 2005
Mixed media
Purchased, 2005

Peter Peryer
Birds, Chatham Islands 2001
Photograph
Purchased, 2005

John Pule
Restless Spirit 2000
Suite of twelve lithographs including frontispiece
Purchased, 2005

John Reynolds
Here is the man with three staves, and here is the wheel 1999
Lithograph on cotton
Purchased, 2005

Margaret Stoddart
A Garden, Cashmere Hills c. 1915
Watercolour
Purchased with assistance from the Olive Stirrat Bequest, 2005

Grant Takle
No Smoking 2005
Enamel on board
Purchased, 2005

Yvonne Todd
Ethlyn 2005
Photograph
Purchased, 2005

Petrus van der Velden
Bonheur Maternal c. 1888
Oil on canvas
Betsy Oamara Pearce Bequest

President's Letter



I am delighted to announce a new benefit for Friends. On presentation of your Friends membership card you can now receive 10% discount at the Canterbury Museum Store and at the Simply New Zealand shop in Cathedral Square. As you know, the same discount applies at our Gallery Shop and Alchemy Café & Wine Bar, as well as for Christchurch Symphony concerts if you book through their office (telephone 379 3886) and quote your membership number. You can also use your card when visiting Te Papa for discount on charged exhibitions.

The Art Event was a convivial social evening and a financial success, raising more than \$20,000. We give a warm thank you to the contributing artists, Gallery staff and organiser Marianne Hargreaves.

The Friends Opening for **Ansel Adams: Photographic Frontiers** was another fine social occasion, with 200 members enjoying food, wine and the chance to be first to see the breathtakingly beautiful works. Remember to show your membership card at this exhibition to receive the discounted admission price.

Our first Saturday LocArt visit, to see the Waimakariri Council art collection and the Chamber Gallery in Rangiora, was another enjoyable event attended by forty Friends. We intend to return for another exhibition next year and have more weekend LocArt visits.

By the time this *Bulletin* is printed, those lucky members who registered early will have enjoyed the Spring Trip. Details on the Summer Trip in March follow.

Our Christmas Party is on Tuesday, 13 December. We will again collect gifts for children. I look forward to meeting more of you at this, our last social event for the year, and extend my best wishes and those of all the committee to you and your families for a happy Christmas and holiday.

Helen Peate

HELEN PEATE
President

The Art Event Friday, 16 September



Organiser Marianne Hargreaves and auctioneer John McCormack presenting *Muse* by Donna Demente

Friends President Helen Peate presenting Annabel Elworthy with certificate for auctioned work

Socialising before the auction, and enjoying the event.

Previews

The Gallery invites Friends to preview new exhibitions before they open to the public. Where possible, a curator or other expert will introduce the exhibitions between 4.15 and 4.45 pm. For entry, please present your Friends membership card.

FRIDAY, 9 DECEMBER, 4–5 PM

Southern Lights

Tait Electronics Antarctica Gallery
With talks by curator Peter Vangioni and artist Anne Noble.

To be followed by the Opening of a related body of work and a party at Jonathan Smart Gallery, 1st Floor, 160 High Street at 5.30 pm.

THURSDAY, 9 FEBRUARY, 4–5 PM

**The Devil Made Me Do It:
Jason Greig**

Kees Bruin: Allusion & Illusion

William A. Sutton and Ravenscar Galleries
With talks by curators Peter Vangioni and Neil Roberts.

Kees Bruin, Painter

SATURDAY, 25 FEBRUARY, 10.30 AM
Demand exceeded the numbers we could accommodate at our October visit to painter Kees Bruin, and so he has kindly agreed to hold another morning for our members. His exhibition, **Kees Bruin: Allusion & Illusion**, starts at the Gallery on Friday, 10 February. Friends are also invited to a Preview of this exhibition on Thursday, 9 February.

Limited to 15 members. Please meet Rebecca Garside outside 8 Burgess Street, Sumner at 10.20 am.



Door-to-door 1991 Kees Bruin. Oil on canvas. Collection of the Gallery

Speaker of the Month

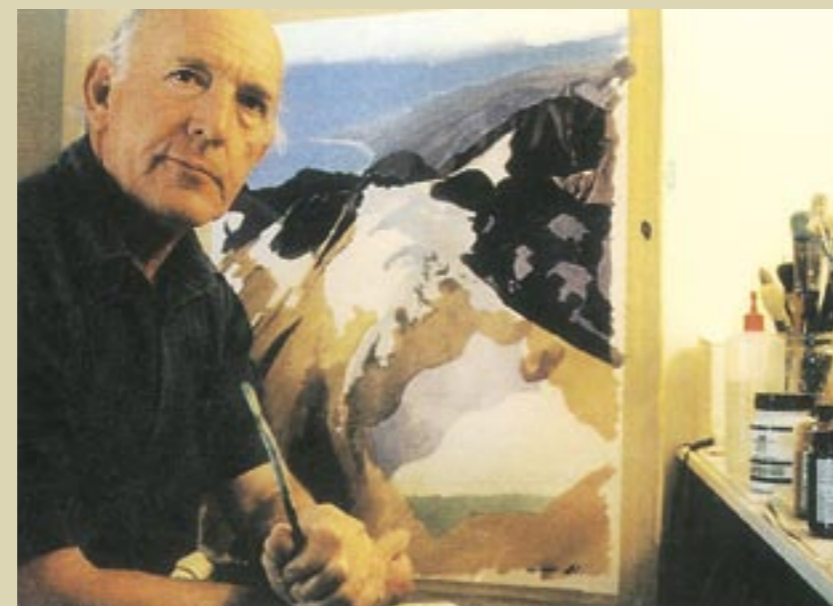
PHILIP CARTER FAMILY AUDITORIUM, 10.30 AM

No booking required. Friends \$2, guests \$5. Coffee and tea will be served in Alchemy Café from 10 am, \$2.

Good Works: The Remarkable History of the Gallery Collections

WEDNESDAY, 18 JANUARY

Chris Brocket, Chairman of the Christchurch Art Gallery Trust, will give an illustrated talk on the history of benefaction to the Gallery. In 1870 Richard Feredy, solicitor and amateur artist, promoted the first fine arts exhibition in Christchurch; most of the 365 exhibits were on loan. On 10 May 2003, Prime Minister Helen Clark opened the Christchurch Art Gallery Te Puna o Waiwhetu. The Gallery's permanent collections hold more than 5,500 works, many of which have been donations or bequests. The story of support of the visual arts in Christchurch in between those two events is an incredible tale of generosity, colourful lives and dedication.



Michael Eaton 2003

LocArt

LocArt visits are for members of the Friends only and cost \$5. Please register by sending your payment to Friends, PO Box 2626, Christchurch.

Ronald Mottram, Picture Framer

TUESDAY, 21 FEBRUARY, 10.30 AM
Ronald Mottram has long held an interest in art and is a keen collector of contemporary artworks. Although training initially as a geologist, Ron moved into the business world in 1989, specialising in framing contemporary work for galleries, the public and for artist exhibitions. With his skilled team of six staff, Ron produces hand-finished frames, including gesso and gilding work, as well as the traditional restoration of old picture frames.

Limited to 15 members. Please meet Val Wisely at 239 Moorhouse Avenue at 10.20 am.

Fifty Years of Art and Artists

WEDNESDAY, 15 FEBRUARY

Michael Eaton, artist, teacher, senior lecturer in Art Education and vintner, was a member of The Group until it disbanded in 1977, and a founding member of the 20/20 Vision Group, which exhibited during the 1960s and 1970s. Michael's talk will centre around art, artists and living as he has seen it over the last fifty years.

Summer Trip

SUNDAY, 5 MARCH

Join us for the Summer Trip as we head north to Waipara where we'll visit Michael and Buffy Eaton at Mountford Winery to sample the wine and view their art before enjoying a wonderful lunch at Canterbury House. We will then travel to Claremont Country Estate to explore the fabulous garden and finish with a visit to the home and studio of sculptor Raymond Herber.

Limited to 40 members. To register, or for more information, please see the enclosed form.

New Members

Peter Bannan & Jane Mahoney, Lorna Burrows-Niven, Kate & Richard Burtt, Hilary Childs, Pamela Crowther, Austin Forbes, Madelaine & Rodney Green, Joan Hazlehurst, Tina Lee, Marion Macbeth, Thérèse Marsh, Deborah McCormick & Bruce Baxter, Robin McGregor, Erena McNeill, Jane Ogilvie, Ray & Mary Pointon, Michèle Roche, Margaret Ross, Delwyn Stack, Katie Thomas, Christine Ward, Anthony Wright, Rebecca Wright

Life Member

Gaye Urlwin

Christmas Party

TUESDAY, 13 DECEMBER, 7–9.30 PM

Join with other Friends for a social evening of Christmas entertainment and refreshments. Tickets are \$20, limited to Friends members only. RSVP by 7 December to Friends, P O Box 2626, Christchurch.

Friends may like to bring a child's Christmas gift, for donation to the Salvation Army. Please label gifts with appropriate gender and age. If you are unable to attend the party, but still wish to donate a gift, these can be left at the Friends Office prior to the 13th.

Gift Memberships

A Friends subscription is an excellent gift for art-loving family and friends. It's a present that lasts for a whole year, and the recipient will enjoy many great benefits. It can be easily posted, directly to them or to you, and we include a complimentary card for your own message.

If you wish to give a subscription please see the enclosed form, or contact the Friends office.

Friends Christmas Party 2004



TO BECOME A FRIEND, OR FOR INFORMATION ON BENEFITS AND PROGRAMMES, PLEASE CONTACT:
Friends of the Christchurch Art Gallery: PO Box 2626, Christchurch
Tel: (+64 3) 941 7356, Fax: (+64 3) 941 7301, Email: friends@ccc.govt.nz



Events Calendar

Visit our website for updates and details of additional programmes, performances and events.

The **Art Bites** programme is offered every Monday, Wednesday and Friday at 12.30 pm, featuring a twenty-minute floortalk on selected works currently on exhibition and delivered by a range of different speakers. For details of artworks and speakers please check the Gallery Programme or visit our website.

The latest search and discovery **Holiday Quiz** for family groups and children is available daily, 10 am to 4 pm, from 9–29 January. See the Noteworthy pages for more information.

The **Kids in Town** programme is produced in conjunction with the Events Team, Christchurch City Council.

December

Kids in Town 2005

1 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Our Lady of Victories School and Addington Primary School.

Schola Cantorum

7 6.00 PM PERFORMANCE
FOYER

The Schola Cantorum Choir presents a programme of choral music in the acoustically spectacular Foyer.

Kids in Town 2005

8 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Russley Primary School and Our Lady of Victories School.

Kids in Town 2005

12 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Kendal School and Sacred Heart School.

Kids in Town 2005

13 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Westburn School.

Christmas Special

14 6.00 PM PERFORMANCE
FOYER

The festive season comes to the Gallery with a special programme presented by the young dancers from the Sharon Howells School of Ballet.

Kids in Town 2005

15 12.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

Lunchtime performances by students from Wairakei School and Freeburn School.

I Wished 2004 Dong-wook Lee.
Mixed media



January

Chihwaseon

4 6.00 PM FILM
PHILIP CARTER FAMILY AUDITORIUM

This brilliant portrayal of the life, work and times of famous Korean artist Seung-eop Jang was an award-winner at the 2002 Cannes Film Festival, and is the work of celebrated Korean filmmaker Kwon-taek Im. In association with the exhibition **Alchemy of Daily Life**.

Buk Sogo

11 6.00 PM PERFORMANCE
FOYER

A Korean family group performs traditional Korean drum music. In association with the exhibition **Alchemy of Daily Life**.

Masters of Photography

11 6.00 PM FILM
PHILIP CARTER FAMILY AUDITORIUM

Insightful interviews with Ansel Adams and other international photographers including Bill Brandt, Jacques Henri Lartigue and Andreas Feininger discussing their lives. In association with **Ansel Adams: Photographic Frontiers**.

See Ansel Adams with a Professional Photographer

15 1.00 PM FLOORTALK
18 6.00 PM FLOORTALK
WILLIAM A. SUTTON GALLERY

Two special floortalks on **Ansel Adams: Photographic Frontiers** with award-winning New Zealand photographer Murray Hedwig. Please meet in exhibition space, admission charges apply.

Good Works: The Remarkable History of the Gallery Collections

18 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

The Gallery's permanent collections hold more than 5,500 works, many of which have been donations or bequests. Chris Bocket, Chairman of the Christchurch Art Gallery Trust, gives an illustrated talk on the history of benefaction to the Gallery. See the Friends pages for more information.

Kal Chum Korean Sword Dance

18 6.00 PM PERFORMANCE
FOYER

A stunning performance of a traditional Korean Sword Dance. In association with **Alchemy of Daily Life**.

Tripod Tips For Photographers

25 6.00 PM LECTURE
PHILIP CARTER FAMILY AUDITORIUM

Professional photographer Andris Apse who, like Ansel Adams, uses a large format camera, discusses his photographic techniques. In association with **Ansel Adams: Photographic Frontiers**.



The Gallery's Wednesday evening programme is generously sponsored by Montana Wines. All programmes are subject to change, please check beforehand on (03) 941 7302. Limited places apply to some programmes.

www.christchurchartgallery.org.nz

February

Pacific Focus

1 12.30 PM SPECIAL ART BITE
INFORMATION DESK

As part of the Ono-Pacific Arts Festival, enjoy a special Art Bite on Ani O'Neill's *5 Little Piggies* with Felicity Milburn, Curator (Contemporary Art).

Korean Buddhist Tea Ceremony

1 6.00 PM DEMONSTRATION
FOYER

Join Korean monks as they demonstrate traditional tea ceremonies. In association with **Alchemy of Daily Life**.

Pacific Focus

2 1.00 PM FLOORTALK
COLLECTION GALLERIES

As part of the Ono-Pacific Arts Festival, take a special guided tour of the Pacific works in the Gallery's collections upstairs with Felicity Milburn, Curator (Contemporary Art). Please assemble at the Information Desk.

Pacific Focus

3 12.30 PM SPECIAL ART BITE
INFORMATION DESK

As part of the Ono-Pacific Arts Festival, enjoy a special Art Bite on Arone Meeks's *Celebration* with Felicity Milburn, Curator (Contemporary Art).

Taekwondo Demonstration

8 6.00 PM PERFORMANCE
SCULPTURE GARDEN / FOYER

A group martial art demonstration led by a Master, including a breaking up demonstration. In association with **Alchemy of Daily Life**.

Fifty Years of Art and Artists

15 10.30 AM LECTURE
PHILIP CARTER FAMILY AUDITORIUM
FRIENDS \$2, PUBLIC \$5

Michael Eaton, artist, teacher, senior lecturer in Art Education and vintner talks on art, artists and living as he has seen it over the last fifty years. See the Friends pages for more information.

Korean Traditional Dance

15 6.00 PM PERFORMANCE
FOYER

The pupils of Merrin School perform a traditional Korean dance. In association with **Alchemy of Daily Life**.

Samulnori Percussion Band

22 6.00 PM PERFORMANCE
FOYER

A Samulnori traditional Korean percussion band presents the famous strong beat associated with traditional Korean music. In association with **Alchemy of Daily Life**.

Coming Soon

Jeffrey Harris

“Harris is like a man who sees the world for the first time everyday.”

Jim Barr, *A Record Of Pain Completed*, Dunedin Public Art Gallery, 1981

Jeffrey Harris was born in Akaroa, Banks Peninsula in 1949. He came to the attention of the art world early in his career, garnering the support of such significant artists as Michael Smither, Ralph Hotere and Colin McCahon, all of whom encouraged the young artist. He received no formal art training, instead teaching himself through art history books and monographs on artists he liked, such as Mark Chagall, Edvard Munch and Vincent Van Gogh.

Violence, tenderness, passion and ambiguity mark many of Harris' paintings and works on paper that deal with personal relationships, religious themes and self portraits. Although highly personal, his work also conveys an overview of the human condition, equating tragedy with beauty. A mixture of expressive application and careful rendering, combined with areas that appear 'unfinished', show the paintings' progression through different stages, and thus the artist's emotional journey.

Harris' recent paintings *From Dream* move away from earlier dark narrative tableaux of domestic turmoil toward a formal and stylised depiction. Highly textured white and black skulls, biomorphic forms and abstract shapes exist within a cadmium red background. As the artist states, “They cover dreams, screams, anger, rage, mutations, savage satire, humour gone wrong, sometimes a sort of dead end played out.” (Artist quoted from Justin Paton, *Jeffrey Harris*, Victoria University Press and Dunedin Public Art Gallery, 2005.)

Jeffrey Harris opens in Touring Exhibition Galleries A and B on 24 March. A Dunedin Public Art Gallery Touring Exhibition.

A major exhibition of Jeffrey Harris' work curated by Justin Paton opens at the Gallery on 24 March.



From *Dream 2939* 2002/03 Jeffrey Harris. Oil on canvas. Collection of the artist

Spectrum – practising the art of printing



Spectrum Print

Spectrum Print, 134 Antigua Street, Christchurch, phone 03 365 0946, facsimile 03 365 0947

Pride in Print gold medal winners 1993, 1995, 1996, 1997, 2000



the technology between imagination and reality





TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY

Open 10 am – 5 pm daily, late night every Wednesday until 9 pm
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Admission free

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